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CLASSICAL ARCHÆOLOGY.

DENKMÄLER DES KLASSISCHEN ALTERTUMS, von A. BAUMEISTER.

München und Leipzig: 1885-1888. Druck und Verlag von R. Oldenbourg.

The completion of Baumeister's "Monuments of Classical Antiquity," which has been, for months, a welcome visitor on the study-table of the classical scholar, is an occasion which should not be allowed to pass without a well-deserved compliment to the intelligent enterprise and liberality that led to the inception of this highly practical publication, and to the business honesty that has preserved the full measure of its promised wealth of attractive illustration undiminished to the end. Indeed, this leading feature has been still more accentuated by an increase of the promised number of illustrations from fifteen hundred to over two thousand. Considering their superior character, this leaves all previous collections of this sort far behind. It is simply marvellous that the student and amateur of antiquity can obtain such a gallery, presenting him with the very cream and choice of all the museums of Europe in a style of reproduction the elegance of which is exceeded only by its faithfulness, at the ridiculous charge of one cent per cut, with the binding and two thousand pages of explanatory text by eminent specialists thrown in. The publishers are not under the necessity of apologizing for the introduction of a single ordinary *cliché* trade-cut, although here and there they have opened a wider circulation to valuable plates previously printed elsewhere. Of these, for example, is Pl. xxii, a facsimile of a Pompeian fresco representing the fall of Ikaros, which we remember to have seen in the *Archäologische Zeitung*. Most of the woodcuts illustrating the article *Mykenai* are taken from Dr. Schliemann's book, but several new ones are added. The majority of the figures present either an excellent reproduction of typical line engravings from standard works, both old and new, by the familiar zinc process, or else have employed the more recent and especially-adapted photographic half-tone process, made familiar to us by use in *The Century*, *Scribner's*, *Harper's* and other magazines, and the charming illustrations of many modern French books. By means of it, it has now become, as it were, impossible for any subject that will repay reproduction in this cheapest of forms to escape being harvested for the benefit of the least affluent of classical scholars and teachers, as well as for the wealthiest of amateurs. Not that it would be easy to outdo or equal what is offered in this publication; not many would find themselves able to draw for their originals on such a treasury as the Bavarian State Library, or so rich a cabinet of carefully selected photographs as that attached to the chair of Classical

Archæology in the University of Munich and slowly accumulated by such a hand as Professor Brunn. Some of the reproductions from photographs may be less satisfactory than others, most frequently owing to the poor light in which the original sculpture is situated. Perhaps the process is a little better suited to the rendering of the strong lights and shades of sculptured drapery than for the subtler surface-modelling of the nude; the pictorial effectiveness of Fig. 130, a full page plate (after a photograph from the original) of the famous Sleeping Ariadne of the Vatican, far excels that even of Fig. 1549, which gives us the Louvre torso of Praxiteles' Resting Satyr ("The Marble Faun" of Hawthorne's story) in a form on which the most extreme nicety of execution has been aimed at, owing to Brunn's recent identification of this piece as the master's original work. And these two illustrations are fair types. No small proportion of the works made accessible in these trustworthy engravings are now first published, or for the first time with any approach to veracity. Of these, *e. g.*, is the much cited but hitherto badly-reproduced sepulchral relief-portrait of Aristion by Aristokles, the earliest Athenian master of whom we possess a signed work of any sort. It is interesting to compare with this partly colored low-relief sculpture (Fig. 358) the entirely painted sepulchral stele of Fig. 935: there is no relief at all, but the dead man, whose name is given below his picture in a versified inscription, is drawn in engraved outlines, which were filled in with colors still tolerably distinguishable. The half-tone process has even been applied in polychrome work, in illustration of that much-debated subject, the polychromy of ancient statuary. Pl. XLVII shows us a Pompeian statue of Venus, in the exact coloring of the original. The genuine chromolithograph proves, however, to be more satisfying to the unsophisticated eye. The often-repeated foolishness about the unintelligibility of the architectural polychromy of the ancients when judged according to the canons of modern taste would soon receive a permanent quietus if its true character could be put before students as beautifully as it is done by Pl. XLVI. Here we have a restoration of the corner of a marble Doric temple (end of VI century B. C.). The cornice of the building is overtopped with a *simä* of painted terracotta; the colors used in its elaborate decoration are dark-red and black relieved against the ochre ground of the material itself. The decoration of the marble entablature is in bolder masses: the triglyphs are of a subdued blue, and the metopes are white. The less striking members of the architectural organism are stained a deep brownish-red. It is a pity that, aside from the above-mentioned Venus (the original of which has never impressed the visitors in the National Museum of Naples as being particularly noteworthy), no better specimen of colored sculpture could have been given than the cerulean stage-costume of Plate LVIII. If only one of the delightful clay figurines from Tanagra

could have been reproduced with the charm of its original tints! After all, if one should be asked to designate the principal ornament of Baumeister's rich pages, he would probably revert to the chastely simple pictures, replete with the true essence of Hellenic art at its strongest and best, in which the reproduction of designs from Attic vases is but incidental to the better illustration and elucidation of mythological topics. Take for instance the slaying of the Giant Polybotes at the hand of the god Poseidon, where the nervous force displayed in the action and pose of the two combatants is relieved by the pathetic figure of Ge, the mother of the Giants, who rises, with a pitiful gesture of horror, from the ground just behind the divine victor. Fig. 637 shows how the scene was rendered by the vase-painter Aristophanes. No style of drawing was ever simpler than that of the red-figured Attic vases manufactured during the fourth century B. C. in the potteries of Erginos, whose signature is coupled with that of the painter. The whole effect is attained by the contrast of two tints, black and reddened clay, which the black and gray of the photogravure represent sufficiently well. There are no gradations, as in some of the Italiote vases of later date, where other colors are introduced, but no Pheidias ever drew with greater precision, elegance, and truth. Figured vases like this, by distinguished masters of the best age of Greek art, are beginning to stand higher in the antique market than inferior marble statues manufactured in the later ages of debasement and artistic feebleness. Indeed, no complete vision of the development of Greek art can now be had without constant reference to the classified monuments of this branch of artistic creation. The collections both of Gerhard and of Lenormant-De Witte are costly works, and are becoming superseded as repositories of the choicest keramographic art known to us; the *Denkmäler* will not be without some influence in attracting more general attention to the value of Greek vases, on the part of art critics and collectors. The editor, to be sure, where he refers to specimens of painted pottery, does so with a view only to the information that may be gathered from them on the field chiefly of artistic mythology. It often happens that an ugly specimen suits his purpose quite as well as a beautiful one; and this may be said as well of the illustrations of his subject which he draws from other sources. Thus, through the varying point of view of his guide, the student is enabled to obtain a broader and more impartial presentation of the panorama of antiquity as we know it from its concrete remains than he can by the methodical study of the systematic handbooks. A general conspectus of this particular subject is given under the proper heading of *Vasenkunde*, i. e., "Ceramics," or rather (to coin an exact equivalent) "Vaselore." It has been assigned to a competent young specialist, Von Rohden.

The general scheme of collaboration embraces contributions from some twenty approved connoisseurs. The juxtaposition of names like those of

ARNOLD (*Scenic Antiquities*), BLÜMNER (*Private Antiquities*, with *Agriculture and The Arts*), DEECKE (*The Alphabet and Etruscan Antiquities*), VON JAN (*Music and Musical Instruments*), WEIL (*Numismatics and the Portraiture of the Roman Emperors*), WÖLFFLIN (*Palaeography*), etc., is of itself a sufficient guaranty of the high level maintained. The articles on mythology, and on the portraiture of historical personages, with sundry unclassified miscellanies, fell to the share of the editor, who has little need to apologize, as he does in the preface, for his lack of special training in archæology. His articles, taken together with those on ancient architecture, sculpture, and painting, contributed by Julius and Von Rohden, aided latterly (the subjects of architecture and sculpture together having proved too much for Julius) by our countryman Ch. Waldstein, form by far the most satisfactory compendium of Greek and Roman art that has yet appeared.

One of the most noteworthy among the single articles is that by Professor Flasch of Erlangen in which he sets forth the results of the German excavation of the site of Olympia. A separate reprint of the same would constitute a pamphlet of no mean dimensions; it exceeds its set limit of fifty pages by nearly one hundred per cent. In 184 columns of close print, Flasch has room to discuss "The Situation of Olympia;" "The History of the Festival and Settlement;" "The Track of Pausanias," whose description was the principal guide of the excavators; "The Buildings of Olympia;" and, finally, its numerous statuary. We cannot enter into detailed criticism here—but the resumption by Flasch of the theory of the Attic character of the sculptures of the temple-pediments, and his rejection of Brunn's captivating and reasonable hypothesis, which ascribes them to the Northern Greek School in which both the collaborating sculptors, Paionios and Alkamenes, had been bred, shows how far archæologists still are from a general agreement on the discussion started by the discovery of the Nike of Paionios in 1875. Flasch then falls into the *seicento* absurdity of ascribing any particularly striking sculptural composition to the chisel of Pheidias himself. According to him, it is altogether reasonable to suppose that Pheidias must be credited with the invention, if not with the material execution, of the whole plastic decoration of the Olympian temple! One fails to understand why we are systematically to reduce Paionios and Alkamenes, two of the most distinguished artists of all antiquity, to the functions of mere journeymen. But, later on, Flasch makes amends to one of these sculptors in a spirited appreciation of an independent composition, the above-mentioned winged Nike. Here, some of his sentences have the authority and ring of Winckelmann's own.

A brief account of the inception of the whole publication will give the clearest idea of its scope. American scholars are often heard, after their return from a few years of study at one or other of the great German uni-

versities, to lament the absence at home of the unlimited facilities for investigation to which they have become accustomed abroad. Few, perhaps, reflect that nineteen-twentieths of their German fellow-students, after an equally brief or even briefer sojourn among the museums and libraries of Berlin, Munich, or Vienna, find their professional engagements at small country colleges often in no wise better equipped than our own, making fully equal exactions on the time of their instructors, and practically quite as remote from the coveted facilities of the metropolitan university. The plan of the "Monuments of Classical Antiquity" was drawn up with special reference to the needs of these teachers. This does not exclude an appeal, both through them and besides them, to cultivated lovers of antiquity of all classes, notably among artists, collectors, and literary amateurs. No one, in these days, can be expected to take all the publications devoted to the elucidation of the concrete side of antiquity, and the reporting of the almost daily discoveries made in this field. Still less can any individual dream of owning all the sumptuous and costly folios that illustrate the topography of ancient cities and the varied marvels of ancient art. Too many of these works are out of print, and can therefore be obtained, if at all, only at fancy prices. Now the attempt has indeed been made at sundry times and in divers places to comprise in one publication either the whole field or the most captivating aspects of what the French so aptly term *l'antiquité figurée*. Bernard de Montfaucon's celebrated *L'antiquité expliquée et représentée en figures*, which appeared in fifteen folio volumes between 1719 and 1724, was the first comprehensive work of this sort. Its modern parallel, Daremberg and Saglio's great *Dictionnaire*, gives little promise of advancing far beyond the first three letters of the alphabet. The idea of a selection predominated in Winckelmann's *Monumenti antichi inediti*, and in the splendid old *Monumenti dell' Istituto*. The apt name of "Monuments" for a selection of similar plan recurs in the title of two recent undertakings limited to the reproduction of very choice antiques in the finest style the rich resources of modern photographic processes can command: Rayet's *Monuments de l'art antique* and Brunn's magnificent collection, at this moment in process of formation, which bears the name "*Monuments of Ancient Sculpture*." Brunn's folio plates exhibit the art of heliotype work at its best, the text being confined to the limits of a *catalogue raisonné*. What is peculiar to the present publication is the strikingly equal proportion observed between illustrations and text, and above all the arrangement of the separate titles in the convenient alphabetic order. This is an innovation in archæological handbooks, and presupposes some acquaintance, on the part of the user, with the names of ancient artists as associated with their works.

ALFRED EMERSON.

Lake Forest University.